

# MEAN STREET

Tune down 1/2 step:

⑥ = E $\flat$  ③ = G $\flat$

⑤ = A<sup>b</sup> ② = B<sup>b</sup>

④ = D $\flat$  ① = E $\flat$

Moderate Rock ♩ = 132

Words and Music by

EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

[illegible]

Mean Street - 10 - 1

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Fdbk. pitches D# D D# B C B A E F  
sounded: \*D# never has before sounding

\*Depress bar before sounding Fdbk.



1st Verse  
N.C.(Am) (G) (Am) (G) (E5) (Am) G5

walk this\_ stink - in' street, pass\_the cra - zies on\_my block,\_ and I see the same\_old fac - es and I hear\_\_

Rhy. Fig. 1

A.H.  
(15ma)

P.M.A.H.

sim.

A.H. pitch: D

N.C.(Am)          (G)            (E5)         (Am)                      (G)          (Am)                      (G)         (E5)

— that same old talk. And I'm search - ing for\_ the lat - est thing, a break in\_ this rou - tine. I'm

Musical notation includes chords (N.C., Am, G, E5), notes, rests, dynamics (P, P.M.), articulation marks (*semi-harm.*), and rhythmic values (1/4).



**Chorus**  
N.C.(A5) Am7 N.C.(A5) D5/A N.C.(A5) F5/A F5 G5

home, \_\_\_\_\_ this is Mean Street.

1/4 A.H. (15ma) 1/4 1/4 A.H. (15ma) 1/4 P.M.-----4 P.M. A.H. 1/4 P.M.-----4 P.M.

P sl. P sl. P sl. P sl. P sl. P sl.

A.H. pitch: A A.H. pitch: A

N.C.(A5) A5 N.C.(A5) Am7 To Coda

{ Yes, ah, } home

{ This is }

P P.M. pick sl. sl. 1/4 P P.M. 1/4 A.H. (15ma) 1/4 A.H. 1/4

5 14 14 12 5 5 3 0 0 0 0 3 0 0 0 0 3 0 0 0 5

P sl. P sl. P sl.

A.H. pitch:A

N.C.(A5) D5/A A5 D5

the on - ly one I know. \_\_\_\_\_

A.H. (15ma) 1/4 P

A.H. 1/4 P.M. ....

3 0 0 0 e 7 7 7 2 2 0 3 0 0 (3) 7

A.H. P 15 sl. sl.

A.H.  
pitch: G

Mean Street - 10 - 3



2nd Verse  
w/Rhy. Fig. 1  
N.C.(Am)

E5 (G) (Am) (G) (E5)

An' we don't wor-ry 'bout\_ to- mor- row, 'cause we're sick of these\_ four\_ walls. Now

P.M.-----

2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0

Substitute Rhy. Fill 1 (Am) (G) Resume Rhy. Fig. 1 (Am) (G) (E5)

what you think\_ is noth- in' might\_ be some- thin' af- ter all. Now you

(Am) (G) (Am) (G) (E5)

know this ain't\_ no through\_ street\_ the end\_ is dead\_ a- head\_ The

(Am) (G) (Am) (G) (E5)

poor folks\_ play for keeps down here, they're the liv- ing dead. (Bkgd. voc.) Come on

Chorus N.C.(A5) Am7 N.C.(A5) D5/A N.C.(A5) F5/A F5 G5

... down, down. ah, huh! Ow! Down\_ to Mean\_ Street. This is A.H. (15ma) Mean\_ Street.

1/4 1/4 1/4 1/4 1/4 1/4 1/4 1/4

P P P P P P P P

P.M.----- P.M.----- P.M.----- P.M.-----

5 7 5 10 12  
5 7 5 10 12

P P sl. P sl. P sl. P sl.

A.H. pitch: A A A A

Rhy. Fill 1

1/4 1/4 1/4 1/4

P P P P

semi-harm.

3 0 0 0 3 0 0 0

P P



The musical score for 'The Girl on the Boat' is presented in three systems. The first system shows the vocal melody with lyrics 'They're danc - in' now, look! — Out — on } Out on }' and guitar chords N.C.(A5), Am7, N.C.(A5), and D5/A. The second system continues the melody with lyrics 'The girl on the boat' and includes guitar accompaniment with a tremolo bar and a 12-fret harmonic. The third system continues the melody with lyrics 'The girl on the boat' and includes guitar accompaniment with a 12-fret harmonic and a 12-fret pitch bend. The score is written for guitar and voice, with a key signature of one flat and a 4/4 time signature.

A5 D5 Bridge N.C.(A5)

Mean Street. Dance, ba - by!

sl. don't pick w/phase shifter

sl. P P.M.-4 sl. P.M.-4 sl. P.M.-4

sl. P P.M.-4 sl. P.M.-4

[illegible]



A.H. pitches: G <sup>St.</sup> A



Main Crest - 10 - 7



Interlude  
Am7

D/A

(Spoken) See, a gun is real\_ eas-y — in this des-p'rate part of town..  
home. This is Mean\_ Street.

*p* *mp* *trem. bar (slight vib.)* *\*(off) mp*

5 5 (5) (5) 7 7 7

\*Fade in w/vol. control.

Am7

— Turns\_ you from hunt-ed in - to hunt-er. — Yeah. This is

*trem. bar (slight vib.)* *(off) mp*

(7) 5 5 (5)

D/A Am7

Mean\_ Street. You go an' hunt some-bod - y down. Wait a min - ute, ah! Some - bod - y said, "Fair\_ This is home.

*(off) mp > mf* *(off) mp > mf*

7 7 7 (7) (7) 5 5

D/A

— warn - ing!" L - Lord, This is Mean\_ Street. Lord, — strike\_ that poor boy\_ down!

*trem. bar (slight vib.)* *(off) mp < mf > mf* *cresc. (increase vol.)* *f pick sl.* *sl.*

(5) (5) 7 7 7 (7) (7) 7

sl.



Outro  
Am7

sl. > D/A

P.M. - 4

sl.

[illegible]

D/A  
Gtr. III

Full Full  
1/2

(off)  $f$  trem. bar

Full Full  
1/2

5/7 (5/7) (5/7) 5/7

[illegible]



Begin fade  
Am7

The musical score for 'Begin fade Am7' consists of two staves. The top staff is a treble clef guitar melody with various articulations including accents, slurs, and fingerings (1, 2, 3, 4, 5, 6). It includes a triplet of eighth notes and a half-note triplet. The bottom staff is a bass line with fingerings (5, 0, 7, 0, 2, 5, 0, 5, 4, 5, 0, 5) and includes a 7th fret barre. A final instruction '\* Depress bar before sounding note' is at the bottom right.

D/A

Andante

Am7

7 (7) (7) 0 (0) 7 (7) (7) 0 (0) 7 (7) (7) 0 7 (7) 9 11 12 (12) 12-12

[illegible]

**Am7**  
8va--

Full Full Full Full Full Full Full Full Full Full

D/A

Fade out

hold bend

(20) 17 17 17 17 17 17 17 17 17 17 19 17 17 17 19

20 20 20 20 20 20 20 20 20 20 20 20 20 20 20



# SO THIS IS LOVE?

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 1/2 step:

⑥ = E $\flat$    ③ = G $\flat$   
 ⑤ = A $\flat$    ② = B $\flat$   
 ④ = D $\flat$    ① = E $\flat$

Asus4   A   D5   C5   F5   D

Medium Shuffle (♩ = ♩♩) = 132

Intro N.C. (Bass & Drums) 7

1st Verse D Dsus4 \*\*C/D

Well, my ba - by's on the cor - ner and she's

Rhy. Fig. 1 \*Gtr. 1

*mf* (pick w/fingers)

7 8 5

7 7 5

\*Two gtrs. arr. for one.

\*\*Bass notes in chord names refer to bass gtr.

3 Csus4 C/D G/D Dsus4 D

look - in' so \_\_\_\_\_ fine. Put one and one to - geth - er and it blows my mind. — A

*sl.*

(5) 5 6 5 10 9 7 7 7

*sl.*

Dsus4 C/D Csus4/D C/D

man needs love to live. I'm — the liv - in' proof. Catch — that smile — and I

(w/pick)

7 8 5 (5) 6 5

7 7 5 (5) 5 5

7 7 5 (5) 5

\*Swell w/vol. knob.



G/D Dsus4 D Pre-chorus C Csus4 C  
 hit the roof. Big dou - ble take, but she keep on walk - in'.  
 (end Rhy. Fig. 1) Rhy. Fig. 2  
 sl. sl. P.M.  
 9 7 7 5 8 3 5 6 5 5 5 5 9 3  
 sl. sl.

G D5 B5 F5 F#5 G5  
 Now. I'm in love. Once o - ver,  
 pick slide  
 3 3 3 3 4 (4) 3  
 0 0 0 0 4 (4) 0  
 3 3 2 (2) 2 3

Asus4 A  
 I'm o - ver done. (So this is love?)  
 (end Rhy. Fig. 2)  
 pick slide H sl.  
 P P  
 (3) 2 (2)  
 3 2 3 2 3 2  
 0 0 0 0 0 0  
 3 15 H sl.

Chorus D Dsus4 D C/D Csus4 C  
 Ooh, I need your lov - in'. Come on, ba - by, take  
 Rhy. Fig. 3  
 P  
 7 8 7 5 (5)  
 7 7 7 5 5 5  
 5 5 7 7 5 5 0 5 5 0 3 5 5 5 0



Asus4 A D Dsus4 D C/D

me home... (So this is love?)\_ Ooh, I need your lov - in'.

(end Rhy. Fig. 3)

sl. P P

3 2 2 3 2 2 2 2 7 8 7 5 5 5 5 5 5 5

Csus4 C 3 Asus4 A 2nd Verse w/Rhy. Fig. 1 D Dsus4 C/D

I'm just skin and bones. Go - in' out my way, -

P mf

6 5 3 6 5 3 3 2 2 2 2 2 2 2 2 2 2 2

3 Csus4 C/D G/D 3 Dsus4 D

know my way a - round. The grass is nev - er green - er and there's plent-y a - round.

Dsus4 C/D Csus4 C/D G/D Dsus4 D

All the oth - er girls, they be put to shame.\_ O - ver the edge and here I'll stay.\_

Pre-chorus w/Rhy. Fig. 2 C Csus4 C G D5 B5

Got me on pins and need - les, and she knows..

F5 F#5 G5 Asus4 A

She's mine and ain't let - tin' go. (So this is love?)\_



Chorus  
w/Rhy. Fig. 3 (1½ times)

D Dsus4 D C/D Csus4 C

Ooh, I need — your love, — ba - by.

Asus4 A D Dsus4 D C/D

Take me home. — Ooh, I need — your lov - in'.  
(So this is love?) —

Csus4 C Asus4 A Gsus4 G E5

I know. —

P P P P slack trem. bar slack

Guitar solo  
N.C.(D5)

3 1/2 Full (C5) (A5) A.H. (15ma) Full sl.

sl. H 3 1/2 P H 3 3 3 3 A.H. Full sl.

1/2 Full 1/2 P H P P

7 9 (9) 9 9 9 7 10 9 (9) 7 15 14 13 15 12 15 (15)

sl. H H H H sl.

(D5)

H H H P P sl. H H P P H sl. P sl. H H sl. sl. P P sl. sl. H sl. sl. P

3 3

H H H P P sl. H 7 7 10 8 7 10 11 10 9 7 8 9 10 11 10 9 7 9 10 11 10 9 7 9



(C5) 1/2 P H 3 3 1/2 A.H. (15ma) (A5) sl. sl. (D5) 1/2 trem. bar 6 P P H P P H P P H P P H

1/2 P 1/2 A.H. sl. sl. H H P H P 1/2 P P H P P H P P H P P H

(9) (9) 7 7 9 9 7 (7) 2 16 9 10 13 9 10 9 (9) 13 10 9 9 12 10 9 9 12 10 9 9 11 10 9

H H H P P H P P

(C5) 1 1/2 P H 3 1 1/2 (A5) sl. 1/4 1/2 3/4 P H

sl. sl. 1 1/2 P 1 1/2 P sl. 1/4 1/2 3/4 P H

(9) 5 7 9 9 (9) (9) 7 9 7 14 (14) 13 14 12 12 12 (12) 5 12 12 12 12 (12) 10 12

sl. sl. H

(D5) Full Full 1/2 P Full (C5) 8va sl. sl. Full Full Full (A5) Full Full Full

3 3 \*w/delay (Vocal:) Ow!

Full Full 1/2 P Full sl. sl. Full Full Full

12 10 12 10 12 12 10 12 (12) 10 13 13 (13) 16 15 15 17 16 17 17

\*Set delay at single repeat.

Pre-chorus w/Rhy. Fig. 2 C Csus4 C G D5 B5 F5 F#5 G5

Got me on pins and need-les. Yes, she knows. She's mine and

8va 1 1/2 1 1/2

(17) (17)



ain't let - tin' go. \_\_\_\_\_ (So this is love?)\_ Ooh, I need\_

*\*Voc. Fig. 1* -----

*\*Bkgd. vocals only.*

Chorus  
D Dsus4 D C/D

Asus4 A

\_\_\_\_\_ your love. \_\_\_\_\_ Wah! \_\_\_\_\_ Ooh, I

*w/Voc. Fig. 1*

Asus4 A

Cs4 C D Dsus4 D C/D

need your love. \_\_\_\_\_

Cs4 C Asus4 A

P.M. P.M. sl. sl.

Outro  
w/Rhy. Fig. 3 (5 times)  
w/Lead vocal ad lib (till end)

D Full Dsus4 D C/D P 1/2 P Cs4 C sl. Asus4 A 1/2 P

3 3 3 3

Full P vib. w/bar 1/2 1/2 P

17 (17) 14 17 15 17 (17) 15 18 17 15 19 19 19 17 19 17 (17) 15 17

P sl. P



D Full Dsus4 D C/D Csus4 Full C Full

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

Asus4 A D sl. Dsus4 Full 1/2 Full D C/D Full Csus4 sl. C

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

Asus4 sl. A D Full Dsus4 D C/D Full P

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

Csus4 Full C w/Voc. Fig. 1 Asus4 A sl. D Full Dsus4 Full D C/D

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

Full Csus4 Full C w/Voc. Fig. 1 Asus4 A Full 1/2 Full 1/2 Full

15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17



Fill 1 (overdubbed gtr.)

10 7 11 10 10 (10) (10) 8



## PUSH COMES TO SHOVE

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately ♩ = 96

Intro (Bass & drums) 4

\*Gtr. N.C.(Am) 1

\*\* mf mp

(Dm) Fdbk. sl. sl. sl. (Am) sl. Fdbk. sl. sl. sl. (Dm) sl. sl.

\*All gtrs. in standard tuning.  
\*\*Vol. knob swell. (Dm)

Fdbk. pitch: E Fdbk. pitch: A

(Am) (Dm) (Am)

(Spoken:) Does it seem cold in here to you? Aw, man. What's there to do tonight, anything?

mf mp

Fdbk. pitch: E Fdbk. pitch: A

(Dm) (Am) (Dm)

Gimme another cigarette over here. Is there anything left in that bottle? Yeah. Over here, man.

w/slight fdbk.



(Am) (Dm) Am

Ah, \_\_\_\_\_

sl. Fdbk. Rhy. Fig. 1

sl. sl. sl. sl. sl. sl. sl. don't pick

10-12-10 (10-12-10) 13 12 5 5 5 5 5 5

10-12-10 (10-12-10) 14 12 5 5 5 5 5 5

Fdbk. pitch: E

Dm Am Dm

oh \_\_\_\_\_ woh, \_\_\_\_\_ yeah. \_\_\_\_\_

(end Rhy. Fig. 1)

sl. sl. P.M.-----

10 10 10 10 5 5 5 5 10 10 10 10 12 10 10 10

10 10 10 10 5 5 5 5 10 10 10 10 10 10 10 10

10 10 10 10 5 5 5 5 10 10 10 10 10 10 10 10

8 8 7 8 8 10 0 3 2 0 5 10

sl. sl. sl.

1st Verse

Am Dm Am

Some peo-ple live a - part. They break your heart so damn eas - y.

3 3 3

sl. sl. P.M.-----

5 5 5 5 10 10 10 10 5 5 5 5 5 5 5 5

5 5 5 5 10 10 10 10 5 5 5 5 5 5 5 5

5 5 5 5 10 10 10 10 5 5 5 5 5 5 5 5

3 2 0 5 10 8 7 8 7 8 10 0 3 2 0 5

sl. sl. sl.



Dm Am

And then one night in stun-ning vic - to - ry,

Rhy. Fig. 2

10 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5

3 2 0 5

sl.

Dm 3 Am 3 Em

she de - cides, and you a - gree she's leav - ing. Will you

(end Rhy. Fig. 2)

P.M.-----4

10 10 10 10 10 10 10 10 10 10 10 10 5 5 5 5 5 5 5 5 5

3 2 0 2 2 2 2 5 5 3 2

sl. sl. don't pick

Pre-chorus Dm Dm/C Bm7b5 Bbmaj7 Dm Dm/C

ev - er be the same? Will you ev - er be the same?

Rhy. Fig. 3 \*Gtr. II

A.H. T sl.

A.H. T sl.

7 7 (10) 5-6 7 5 6 6-8 6 5 7 7 5 6

\*Clean tone w/flanger and delay.

\*\*Gtr. I

P.M.-----4

6 5 6 7 6 5 6 6 7 (6) 7 7 5 6 7 6 5 6 7 6 5 (5) 0

6 6 6 6 6 6 8 8

\*\*Two gtrs. arr. for one (next 4 bars).



Bm7b5      Bbmaj7      Bb      F/Bb C/Bb      w/Fill 1      Bb      F/Bb C/Bb

(end Rhy. Fig. 3)      Rhy. Fig. 4

Harm. (8va)

Harm.

P.M. P.M. P.M. P.M. P.M. P.M.

That's when

(end Rhy. Fig. 4)  
(Gtr. II out)

\*Fill 1

\*Clean tone w/flanger and delay.



[illegible]

C Em Am C Em 3 3 3

That's when push comes to shove... Could this be the one that got a-way?

sl. sl. sl. P.M.-----4 P H

sl. sl.

5 5 8 8 8 8 0 0 0 0  
5 5 8 8 8 8 0 0 0 0  
7 5 5 5 7 8 9 0 (0) 1 1

5 7 5 7

\*Let harmonic sound sl. P H

2nd Verse  
w/Rhy. Fig. 1  
Am

I get the mes-sage. Guess I knew it all a - long. Says you're a strang - er here in par - a-dise you fool.

— It seems like for - ty days\_ and for - ty nights\_ since some - one used\_ my first\_ name\_

Am Em Pre-chorus w/Rhy. Fig. 3 Dm Dm/C

— in - clud - ing you. — Will it ev - er be — the same? —

Detailed description: This musical notation is for the pre-chorus of the song. It consists of two measures of music on a single staff. The first measure contains the lyrics 'in - clud - ing you.' and is marked with a chord of Am. The second measure contains the lyrics 'Will it ev - er be — the same? —' and is marked with a chord of Em. Above the staff, the text 'Pre-chorus w/Rhy. Fig. 3' is written, followed by 'Dm' and 'Dm/C' indicating the chords for the subsequent measures.

\*Gtr. I

P.M.-----4

6 5 6 7 7 7 7 6 7

\*Two gtrs. arr. for one (next 4 bars).



Bm7b5 Bbmaj7 Dm Dm/C Bm7b5 Bbmaj7

Is this the one that got a - way?

P.M.-----4

6 7 5 6 7 7 5 6 7 (7) 7 6 7

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6

[illegible]

Bb

Gtr. III

Guitar solo  
N.C.

\*Full  
T sl. P

\*Full  
T sl. P

A.H.  
(8va)

T T T

sl.

\*Full  
T sl. P

\*Full  
T sl. P

A.H.

T T T

19 17 (17) 9 16 14 (14) (14) 9

(9) 9(21) 9(16) 9(14)

5 12

\*Bend w/L.H.

\*Bend w/L.H.

sl.

(end Rhy. Fig. 4A)

P.M.-----4

P.M.-----4 P.M.-4

P.M.-4

P.M.-4

6 5  
5 5  
5 5

6 6 6 6

5 5 5 3 5

0 2 3 2 0

0 3



[illegible]



[illegible]



[illegible]

Bm D F#m Begin fade Bm

Ah, small, small change.

sl.

sl.

sl.

sl.

P

P.M. - 4

P

sl.



D F#m Bm

Ooh...

7 9 10 9 6 6 7 6 7  
5 7 8 7 4 4 5 4 5  
sl. sl. sl.

7 9 10 9 9 10 7 7 7 7 7 7 10 10 10 10 10  
7 7 7 7 7 7 7 7 7 7 7 7 9 7 7 7 7  
sl. sl. P

D F#m Bm D F#m Fade out

— (Spoken:) I'm just a push over.

11 12 9 11 7 6 7 6 7 7 6 7 6 7  
9 10 7 9 5 4 5 4 5 7 6 7 5 4 5  
sl. sl. sl. sl. sl.

7 7 7 7 7 7 7 7 7 7 7 7 10 10 10 10 10  
7 7 7 7 7 7 7 7 7 7 7 7 9 7 7 7 7  
sl. sl. sl. sl. sl. P P H P



# SINNER'S SWING!

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning  
down a half step:

⑥ = D $\flat$  ① = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ③ = E $\flat$

Fast Rock ♩ = 240  
Triplet feel (♩ = ♩ = ♩)

Intro

D5 F5 G5

*f* H P P.M. H P *sl.*

D5 F5 G5

H P P.M. H P *sl.*

\*Push stg. into pickup.

D5 F5 G5

*pick scrape* *hand slide* H P P.M. H P *sl.* *swing!*

D5 F5 G5

H P P.M. H P *sl.*

*pick slide* B $\flat$ 5 A $\flat$ 5 G $\flat$ 5 F5 G5 A5 Harm.

Harm.



## 1st Verse

D5 F5 G5

Dan - ger in the rear - view mir - ror. There's trou - ble in the wind.

Rhy. Fig. 1

H P P.M. H P

(7) 7 H 2 0 (2) 0 P 2 0 H P 2 0 5 5

D5 F5 A♭5 G5

Bad - ness bring - ing up the rear. The men - ace is loose a - gain.

H P P.M. P sl.

(5) 5 H 2 0 (2) 0 P 2 0 P 3 6 5 3 6 5

\*Push stg. into pickup.

D5 F5 G5

She looks so fuck - ing good, so sex - y and so

H sl. H H P P.M. H P

*pick slide steady gliss.*

(5) 5 H 12 (7) H P 2 0 (2) 0 H P 2 0 5 5

D5 F5 G5

frail. Some - thing got the bite on me. I'm go - in' straight to

H P P.M. H P sl.

(5) 5 H 2 0 (2) 0 P 2 0 H P 3 5 5 3 5 5



Pre-chorus

D5 D♭5 C5 B5 E5 D5 E5

hell. And now we're wast - in' time. Now we're

(end Rhy. Fig. 1) Rhy. Fig. 2

sl. P.M.

D5 A5 G5 A5

wast - in' time. Same old pick - up lines. Same old

G5 E5 D5 E5

pick - up lines. And you keep - try - in'. Wow!

(end Rhy. Fig. 2)

P.M.

B5 A5 D5

Don't waste time. Ow,

A.H. (8va) trem. bar A.H. H

A.H. pitch: E H



2nd Verse  
w/Rhy. Fig. 1

## Substitute Rhy. Fill 1

come back to your sens - es, ba - by. We can come to terms.

F5 G5 D5

## Resume Rhy. Fig. 1

I can al - most t - taste it, it burns.

F5 Ab5 G5 D5

She be sit - tin' pret - ty but she tried to take the Fifth.

F5 G5 D5

Wear - in' out my wel - come. Guess I bet - ter save my breath,

F5 G5 D5 Db5 C5 B5

Pre-chorus  
w/Rhy. Fig. 2

wow! And now we're wast - in' time. Now we're wast - in' time.

E5 D5 E5 D5

Same old pick - up lines. Same old pick - up lines.

A5 G5 A5 G5

But

E5 D5 E5

you keep - try in'.

D5 B5 A5

Don't waste time.

H

P.M.

## Rhy. Fill 1

H P P.M. H P

H P

\*Push stg. into pickup.



Chorus E N.C.(D)

G - G - G - G - G - Get out and push.---

pick slide H hand slide

sl. sl. sl.

sl. P

E N.C.(D)

G - G - G - G - G - Get out and push.---

sl. sl. sl.

sl. P

sl. P

E N.C.(D)

G - G - G - G - G - Get out and push.---

pick slide H hand slide

sl. P

sl. P

sl. P

E N.C.(D)

G - G - G - G - G - Get out and push.---

A.H. Full (15ma) Full trem. bar Full P P 2½ Full

P P (9) (9) 7 0 (0)



Guitar solo  
\*N.C.(B5)

Full H 1/2 P H P P H H P (A5) Full P H Full Full

Full H 1/2 3 3 3 3 3 Full P H Full Full

(10) 7 10 7 10 7 10 7 10 7 9 7 9 7 9 7 9

\*Chords implied by bass.

(B5)

T P H T P T P T P P P H T P T P P P T P T P P H T P P P P

5 6 3

(9) 12 7 10 12 10 12 10 12 10 9 7 10 12 10 12 10 9 7 12 10 12 10 9 7 10 12 10 12 10 9 7

(A5) \*1/2 (B5)

T P P H P T P H P P T P P T P T P P T P T P \*1/2 sl.

TP P H P TP H P P TP P TP TP TP TP

11 7 4 6 4 11 4 7 6 4 11 7 4 11 7 11 7 6 4 11 9 11 8 11 7 (7) 11 6 (6) 2 7 11 7

TP TP P P TP TP TP TP

\*Release bend during slide. (A5)

T P H T P H T P H T P H T P H T P H T P H T P H

3 3 3 3

TP H TP H TP H TP H TP H TP H TP H TP H

11 7 9 11 7 9 11 7 9 11 7 9 11 7 9 12 7 10 12 10 12 7 10 11 7 10 12

TP H TP H TP H TP H TP H TP H TP H TP H

(B5) Sva-

H T P H T P H T P H T P H T P H T P H T P H T P H T P H

3 3 3 3 3 3 3 3

H T P H T P H T P H T P H T P H T P H T P H T P H

7 10 11 7 10 12 7 10 11 7 10 11 7 10 12 7 10 12 7 10 12 7 10 12 7 9 13 9 11 13

TP H TP H TP H TP H TP H TP H TP H TP H

(A5)

H sl. P H T P H sl. T P H T P T P P H T P H T P H T P sl. T P H T P P

3 3 3

H sl. P H T P H sl. T P H TP TP P H TP H TP sl. TP H TP TP

9 12 13 10 13 14 10 13 14 15 11 14 15 12 10 14 12 14 16 12 (12) 14 17 12 15 17 13 15 18 13 15 18 13 18 15



8va-----

Full

P

Full

T

(21)

21

loco sl.

sl.

Chorus

E

N.C.(D)

G - G - G - G - G - Get out and push...

P

sl.

sl.

sl.

sl.

pick slide

H

sl.

E

N.C.(D)

G - G - G - G - G - Get out and push...

P

sl.

sl.

sl.

sl.

A

N.C.(G)

G - G - G - G - G - Get out and push...

sl.

sl.

sl.



A  
 G - G - G - G - G - Get out and push.

G5

14 14 14 14 14 14 14 15  
 14 14 14 14 14 14 14 15  
 14 14 14 14 14 14 14 12  
 12 12 12 12 12 12 12 10

3rd Verse

Soon\_\_\_\_\_ you'll see my sil - hou - ette\_\_\_\_\_ a -

*pick slide* *sl.* *H* *P* *P.M.* \*.....

*H* *sl.* *H* *P* *P* *H* *P*

\*Push stg. into pickup.

dark - en - ing — your door. I can al - most

*sl.* *H* *P* *P.M.*

*sl.* *H* *P*

The musical score is written for three staves. The top staff is a vocal line in treble clef with lyrics: "t - taste it, I want more." Above the staff, "G5" is written above the first measure and "D5" above the last measure. The middle staff is a guitar line in treble clef with various techniques marked: "H" (harmonic) and "P" (palm mute) under the first measure, "sl." (slide) under the second measure, and "pick scrapes" under the third measure. The bottom staff is a bass line in bass clef with techniques marked: "H" (harmonic) and "P" (palm mute) under the first measure, "sl." (slide) under the second measure, and "H" (harmonic) under the third measure. The score is divided into three measures by vertical bar lines.



F5 G5 D5

No one's a - bove sus - pi - cion. No one's got it wired. I—

P P.M. H P H

(2) 0 2 0 0 0 3 0 0 3 5 5 (5) 0 3 0

P H P H

N.C.(G5) (D5) (D♭5) (C5) (B5)

— may burn my fin - gers, want my i - ron in — that fire.

P P.M. H P sl. sl.

(2) 0 2 0 0 0 3 0 0 3 5 5 (5) (5) 2 2

P H P sl. sl.

\*Push stg. into pickup.

Pre-chorus  
w/Rhy. Fig. 2  
E5

D5 E5 D5

And now we're Ow! wast - in' time. Now we're wast - in' time.

A5 G5 A5 G5

Same old pick - up lines. Same - old pick - up lines.

E5 D5 E5

And you keep - try - in'. But.



D5 B5 A5

you keep— try'n'— Don't waste— time—

P.M. H H sl.

Chorus w/lead voc. ad lib

E N.C.(D)

G - G - G - G - G - Get out and push—

pick slide H sl. H sl.

5 16 19 sl. 9 9 9 9 9 9 9 9 14 12

7 7 7 7 7 7 7 7

sl. N.C.(D)

G - G - G - G - G - Get out and push—

sl. sl. sl. sl. sl.

14 12 12 11 11 9 9 9 9 9 9 9 9 14 12

12 10 10 9 9 7 7 7 7 7 7 7 7

sl. sl. sl. sl. sl.

1. 2. — Begin fade

A

G - G - G - G -

sl. sl. sl. sl. sl.

14 14 14 14 14 14 14 14 14 14

12 10 10 9 9 14 14 14 14 14 14 14 14

sl. sl. sl. sl. sl.



N.C.(G)

G - Get out and push. —

sl.

pick slide

H

sl.

sl.

sl.

The musical score consists of two staves. The top staff is for the voice, starting with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a vocal line labeled "A" above it. The lyrics are "G - G - G - G - G - Get out and push.—". Above the final measure of the vocal line, there is a circled note with the instruction "N.C.(G)" above it. The bottom staff is for the guitar, also in treble clef and three sharps. It features chords and melodic lines corresponding to the vocal melody. There are slurs over several measures with the instruction "sl." written below them.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It features a melody with slurs and 'sl.' markings, and a final measure marked 'D' and 'Fade out'. The bottom staff is a guitar accompaniment with fret numbers (12, 11, 9, 7) and 'sl.' markings, and a final measure marked 'sl.' and 'Fade out'.



# UNCHAINED

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down:

⑥ = D $\flat$  ③ = G $\flat$

⑤ = A $\flat$  ② = B $\flat$

④ = D $\flat$  ① = E $\flat$

Moderate Rock ♩ = 136

Intro

Chords: D, B $\flat$ , C, D, F, C, D, B $\flat$ , C, D, F, C, D, C/D, D, F/D, C, D.

Techniques: \*scrape down, \*scrape up, \*scrape pick on stg. while moving R.H. down neck, \*scrape pick on stg. while moving R.H. up neck, \*Bass notes in chord names refer to bass gtr.

Vocal: (Vocal:) Alright, Hey! Ha ha ha.



B $\flat$ /D C/D D F

scrape down-----4

scrape up-----4

P P

1st, 2nd Verses

C D5 B $\flat$ /D C/D

1. You say I can - not get there from here. Ba - by.

2. See additional lyrics.

A.H. (15ma)

P.M. A.H. P.M.-----4 P.M.-----4

A.H. pitch: G sl. sl.

D5 F/D C/D D5 B $\flat$ /D

Then I don't care where I'm go - in'. Here's to your

A.H. (15ma)

1/4 sl. P.M.-----4

A.H. 1/4 P.M.-----4

sl. sl.



## 2nd time substitute Rhy. Fill 1

C/D D5 F/D C/D

thin red line. Mm. I'm step - ping o - ver.

A.H.-----  
(15ma)

sl.

A.H.-----

sl.

A.H. pitches: G G

## Pre-chorus

G5

G5/F

Thought you'd nev - er miss me till I got a fat cit - y ad - dress.

Harm.-----  
(8va)

Harm.-----  
(8va)

Harm.-----  
(8va)

sl.

sl.

Harm.-----

Harm.-----

sl.

sl.

A5 A5/G A5

Non - stop talk - er. What a rock - er. Blue - eyed mur - der in a

Harm.-----  
(8va)

Harm.-----  
(8va)

Harm.-----  
(8va)

sl.

sl.

Harm.-----

Harm.

Harm.-----

sl.

sl.

Harm.-----

## Rhy. Fill 1

A.H.-----  
(15ma)

sl.

A.H.-----



Ab5 G5 F5 D Chorus Bb/D C/D

size five dress. Change. Noth - in' stays the same. Un - chained.

scrape up-----

D F C D Bb/D

And you hit the ground run - nin'. Change. Ain't noth - in'

scrape down-----

scrape up-----

C/D D F C

stays the same. Un - chained. Yeah, you hit the ground run - nin'. 2. I know!

scrape down-----



2. C Guitar solo N.C.(G5) (F5)

— the ground run - nin'.

Gtr. II

Harm. (8va) 2½ Harm. (8va)

trem. bar

Harm. 2½ Harm. H TP H TPH TP TP P 1/2 A.H. (15ma)

(Gtr. I)

sl.

A.H. pitch: G

(A5) Full

1/2 Full

1/2 P

6 3 3

18 15 18 15 18 15 18 15 17 (17) 17 18 19 19 (19) 17 19

5 5 5 5 5 7 7 7

3 (3) 7



(G5) (A5)

8va- Full Full

sl. sl.

Full Full

17 18 (18) 14 18 17 20 20 (20) 17 19 15 17 20

P H

7 5 7 7 7 5 7 7

Ab5 G5 F5 D Chorus Bb/D C/D

Change... Noth-in' stays the same. Un - chained...

8va- Full Full

(Gtr. II out)

19 20 19 20 (20)

scrape up---

P P P P

D F C D Bb/D

Yeah, you hit the ground run - nin'. Change... Ain't noth - in'



C/D D F w/Fill 1 C

stays the same. Un - chained — Yeah, you hit — the ground run - nin'.

P P

3 4 3 5 6 5 7 8 10 11 10 10 9

3 3 5 5 7 7 10 10 10 10 10 10 9

3 3 5 5 7 7 10 10 10 10 10 10 9

0 0 5 5 0 0 0 0 8 10 10 10 10 0 0

Breakdown  
A5

(Spoken:) Woo hoo! Take a look at

Gtr. I

sl. 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

mf

sl. 3 trem. bar 1 P sl. 1 sl. 1 sl. 1 H 1 P sl. 1 H

12 14 14 12 10 9 7 9 7 5

Gtr. II

w/phase shifter

14 14 14 0

14 14 14 0

\* mf

\*Dim. w/vol.  
knob.

Fill 1 (Gtr. II)

10 12



G/A D/A A5(7)

this! Hey man, that suit is you! Hoo - wee!

12 12 12 12 11 11 11 11 11 0 0 0 0 0 0

12 12 12 12 12 12 12 12 12 0 2 2 2 2 2

A5 A5(7)

You'll get some leg tonight for sure! Tell us how

mp

sl. don't pick

8

12 14 14 12 14 12 14 12 14 12

12 14 14 12 14 12 14 12 14 12

sl.



\*Tapped harmonic.

\*Pick slide.

scrape up- - - - - 4



C D B $\flat$ /D C/D

— the ground run - nin'. Change. — Ain't noth - in' stays the same. Un - chained. —

Riff A

scrape up-----4

P P

D F w/Fill 2 C w/Riff A D B $\flat$ /D

— Yeah, you hit — the ground run - nin'. Change. — Ain't noth - in'

(end Riff A) Gtr. I

scrape up-----4

sl.

C/D D F C

stays the same. Un - chained. — Yeah, you hit — the ground run - nin'. Changg. —

sl. sl. sl. sl. sl.

Full P H Full

Full P H Full

Fill 2 (Gtr. 1)



[illegible]



Full C D Full Free time P 1/2 1/2 P H

Full rit. Full P 1/2 1/2 P H

Full (13) (10) 13 12 11 10 13 13 (13) 13 10 12 10 12 10 12 (12) 10 12 12 12 11

Full rit. sl

Full (11) 10 10 10 10 8 7 (7)  
 10 10 10 10 10 9 7 7  
 10 10 10 10 10 10 7 7  
 8 8 8 8 8 10 5 5  
 0 0

sl

6 3 2 slack

H P P sl H H P P sl sl P trem. bar

2 slack

10 12 11 10 9 10 12 10 9 7 5 3 0 (0)

H P P sl H H P P sl sl P

rit. w/slight feedback p

Full (7) 7 7 7 7 5 5 0 (7) 7 7 7 7 5 5 0

\*Brush across stgs. w/pinky side of R.H.

### Additional Lyrics

2. I know I don't ask for permission.  
 This is my chance to fly.  
 Maybe enough ain't enough for you,  
 But it's my turn to try. (To Pre-chorus)



# “DIRTY MOVIES”

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning  
down a half step:

⑥ = D $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Intro Moderately  $\text{♩} = 96$   
(Drums)

N.C. (Asus2) A.H. (15ma) (G6)

Gtr. I (clean tone)  $p$  \* A.H. (8va) \*\*

T T T T T T T T T T T T T T T T

0(4) (5) T T T T T T T T T T

2(6) 2(6) 0 0 0 0 0 0 0 0

\*Strum across fretboard w/R.H. \*\*Regular noteheads represent tapped harmonics that don't ring clearly.

(Asus2) (G6/A) N.C. \*Gtrs. I & II

T T T T T T T T T T T T T T T T

0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*\*Gtr. III 5

\*Gtr. I continues similar 4-bar pattern (next 12 bars).  
Gtr. II enters ( $f$ ) playing random scrapes and taps  
on and beyond fretboard (next 8 bars).

\*\*Gtr. III (w/slide) enters ( $mp$ ) playing  
random slides on and beyond fret-  
board (next 6 bars).

(Gtr. III)  $mf$  (w/slide)

7 6 6 7 6 7 7 9 7 6 7 6 7 7 5 (5) 9 14 14 14 14 10 14 (14)

8va----- D5

Gtr. III \* \*\*

13 13 14 15 15 16 17 17 18 19 19 20 20 21 22 27 17 19 19 19 19 10 20 19 19

\*1/4 step sharp.

\*\*Gtr. III occasionally produces pitches w/slide up past fretboard.  
TAB numbers indicate theoretical fret numbers.

Gtr. IV Rhy. Fig. 1

$f$  P.M.----- H P

10 9 8 7 3 2 1 0 7 7 7 0 0 5 0 0 5 0 3 0

10 9 8 7 3 2 1 0 5 5 0 0 5 0 0 5 0 3 0

H P



C5 8va----- F5 G5

*steady gliss.* P.M. P.M.---4

P.M. P.M.---4 P.M.---4

8va----- N.C. D5

P.M.---4

\*1/4 step sharp.

(end Rhy. Fig. 1) Rhy. Fig. 1A

P.M. *let ring*----- H P

C5 8va----- F5 G5

*steady gliss.* P.M.---4

P.M. P.M.---4 P.M.---4

*sl.*

\*Rub R.H. (pinky side) back and forth across muted stgs.



N.C. 1st Verse N.C.(D5) (F5) (G5)

Now, who's that babe with the fab - u - lous shad-ow? Oh, oh.

*8va, loco* (Gtr. III out)

(end Rhy. Fig. 1A) Rhy. Fig. 2 (Gtr. IV) A.H. (15ma) 1/4 sl. sl. sl.

P.M. P.M. P.M. A.H. P.M. 1/4 P.M. P.M.

(12) 12 10 5 5 0 5 3 2 1 0 3 2 1 0 2 0 3 0 2 3 0 3 0 10 10 12 12 10

P A.H. pitch: F# P P P sl. sl. sl.

(D5) N.C.

So ob - scene, but to me it does-n't mat-ter. Wow!

(end Rhy. Fig. 2) 1/2 trem. bar 1/2

P.M. P.M. P.M. 1/4 P.M. P

P P P P P P



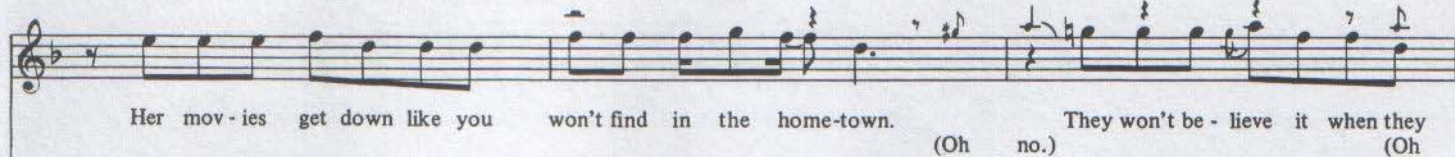
Pre-chorus  
Asus2

Bbsus2

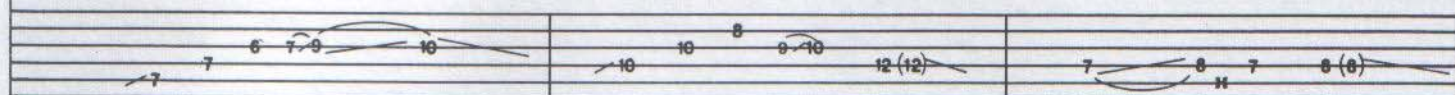
Fsus2

Gsus2

N.C.(Eb5)



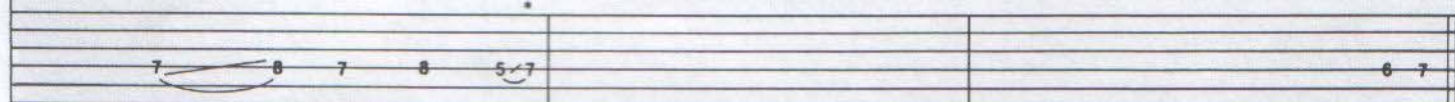
(w/slide)



Rhy. Fig. 3(Gtr. IV)



(end Riff A)



\*1/4 step flat.

(end Rhy. Fig. 3)





Chorus  
w/Rhy. Fig. 1A  
D5

C5 F5 G5

Pic-tures on the sil-ver screen. Great-est thing you've ev-er seen.

A.H. Gtr. III A.H. (15ma)

A.H. P.M. A.H. don't pick P.M. ....

A.H. pitch: A

w/Rhy. Fig. 1  
D5

C5 F5 G5

Now her name is up in lights. Ev-'ry-thing turns out all right.

A.H. (15ma) A.H. (15ma) (Gtr. III out)

A.H. P.M. 2 1/2 trem. bar A.H. w/string noise

A.H. pitch: A

2nd Verse  
w/Rhy. Fig. 2  
N.C.(D5)

(F5) (G)

Dad-dy's lit-tle sweet-ie af-ter some damn-rain-bow. Oh, oh!

(D5)

N.C.

Got the big deal in the back of a lim-o, a-hey. Now

Pre-chorus  
w/Rhy. Fig. 3 & Riff A  
Asus2

Bbsus2 Fsus2 Gsus2

show biz is so thrill-ing. When that cam-'ra rolls, she's will-ing. (Oh

N.C.(Eb5)

no.) They won't be-lieve it when they (Oh no.) see what they're-see in'.



N.C. A5 Interlude Eb5 F5 Eb5

Go see ba - by now! \_\_\_\_\_

Gtr. IV 1/2 Full

w/flanger----- pick slide

Bass: G F Eb D

H H

F5 Bb5 (Eb5) (F5) (Fb5) (F5) (Bb5)

H sl. sl. sl. (Spoken:) Hey,

14 13 12 13 15 13 13 13 15 15 15 15 15 15

H sl. sl. sl. sl.

N.C. (Bass & drums)

you remember when that girl was prom queen? Oh, wow.

14

w/applause & hoots (next 8 bars)

Take it off! Take it all off!

P.M.,-----

3 2 1 0 3 2 1

Chorus w/Rhy. Fig. 1A D5 C5 F5 G5

Pic-tures on the sil - ver screen. Great-est thing you've ev - er seen. \_\_\_\_\_



D5 C5 F5 G5

Now her name is up in lights. — Ev - 'ry - thing turns out all right. —

Gtr. IV

P.M. let ring — — — — — H P

P.M. — — — — — sl.

Pre-chorus  
w/last half of Riff A  
N.C.(E $\flat$ 5)

Now they be - lieve it, now that they've seen it. —

P.M. — — — — — H P.M. — — — — — H P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

(12)  
12  
10

5 5 0 5 0 3 2 1 0 3 2 1 1 1 1 1 1 1 1 1 1 1

N.C. A5 N.C.

Go see ba - by now! — — — — — Ah, — — — — — ha ha! — — — — —

Gtr. III

don't  
pp pick (w/slide)

f

(7) (11) 12 13 14 15 16 16 17 18 18 19 20 20 21 21 22

\*1/4 step sharp.

w/flanger — — — — — sl. P

sl. P

trem. bar 1/2

1/2

P.M. — — — — —

5 F E $\flat$  D H

10 9 8 7 3 2 1  
10 9 8 7 3 2 1



Chorus  
w/Rhy. Fig. 1 A  
D5

D5

C5

Pic - tures on the sil - ver screen.

Gtr. III  
8va

let ring- let ring--

Fret numbers:  
26 17 19 19 14 20 19 19 17 17 (17) 15 15 17 17

F5 G5

Great - est thing you've ev - er seen. \_\_\_\_\_

8va

P.M. - - 4

(12) 13 10 13 10 13 13 15 (15) 9 8 8 8 10 7 9 14 14 16 18 19 20

D5

Now her name is up in lights. —

C5

Gtr. III  
8va

let ring - - 4

26 17 19 19 19 19 20 19 19 17 17 17 10 15 15 17 17 17

\*Rub R.H. (pinky side) back and forth across muted stgs.



A.H. pitch: F#

(flanger noise)



# HEAR ABOUT IT LATER

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Drop D tuning  
down a half step:  
⑥ = D $\flat$  ③ = G $\flat$   
⑤ = A $\flat$  ② = B $\flat$   
④ = D $\flat$  ① = E $\flat$

Moderate Rock  $\text{♩} = 126$

Intro \*Gtr. I

Asus2 Dadd4 Asus2

*mf* *sl* *let ring-----* *let ring--*

\*Clean tone w/flanger. *sl*

Dadd4 Asus2 Dadd4 Asus2

*sl* *let ring-----*

*sl*

Dadd4 Fmaj7 Ebsus2

*let ring-----* *let ring-----* *let ring-----* *let ring-----*

G6/9

*let ring-----* *let ring-----*

*P* *P*



[illegible]



## 1st Verse

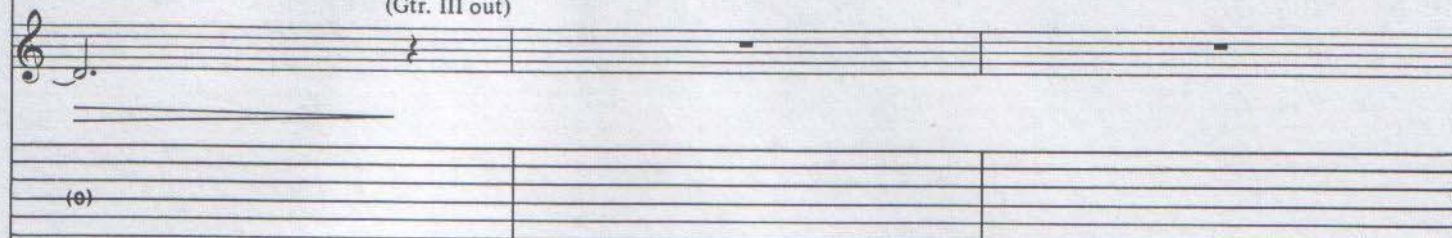
D

Dsus4

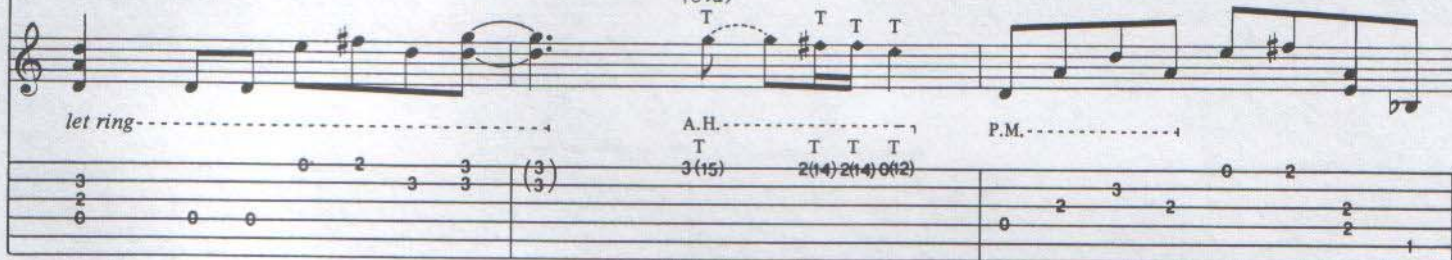
D



(Gtr. III out)

A.H.-----  
(8va)A.H.-----  
T T T T  
3(15) 2(14) 2(14) 0(12)

P.M.-----

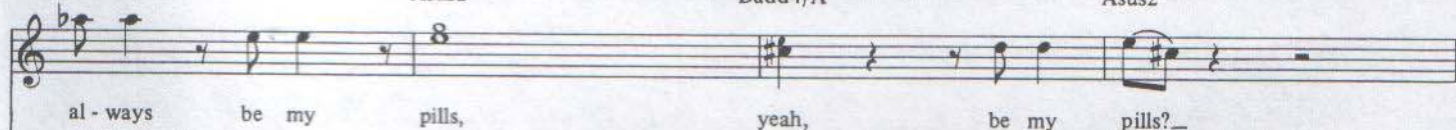


Bb6

Asus2

Dadd4/A

Asus2



Dadd4/G

D

Dsus4





D Bb6 Asus2

ma - jor vi - o - la - tion. Car - ried a - way for sure,

P.M.-----4 sl. sl. P.M.-----4 P.M.-----4 P.M.-----4

0 2 3 0 2 2 1 0 1 2 1 2 3 0 5 0 2 2 0 0 2 0 0

sl. sl.

Dadd4/A Asus2 Dadd4/G

yeah, I know. See, I been

sl. P.M.-----4 let ring-----4 P.M. P.M.-----4 P.M.-----4 P.M.-----4 let ring-----4

5 0 5 4 0 0 2 2 0 0 0 0 5 0 5 4 0 5 3

sl. sl.

Pre-chorus C Dadd4 C D Fmaj9

tried and con - vic - ted. It's win - ner take all. I want a

P.M. P.M. sl. sl. let ring-----4

3 2 0 5 4 0 3 2 0 5 (5) 3 3 0 2 2 3

sl. sl.

Gadd9 N.C.

run for my mon - ey, that's all. I don't

let ring-----4 P.M.-----4 let ring-----4 P.M.-----4 1/4 P 1/4 P

(3) 2 3 3 0 5 5 5 2 0 2 5 (5) 2 3 4 5 6 7 3 P



Chorus  
Asus2

Dadd4/A

Asus2

wan - na (I don't wan - na hear a - bout a - hear a - bout it lat - er. I don't wan - na, ba -

P.M.----- P.M.----- sl. let ring----- P.M.----- P.M.-----

sl.

Dadd4/G

Asus2

Dadd4/A

by I don't I ain't gon - na I don't wan - na hear a - bout a - say it a - gain lat - er.

Harm. (8va) sl. P.M.----- P.M.----- sl. let ring----- H

Harm. sl. sl. H

Asus2

Dadd4/G

2nd Verse

Asus4

ba - by. I don't wan - na, ba - by I don't wan - na.) Yeah! I'm walk - in', don't

P.M.----- P.M.----- sl. let ring----- sl.

A.H. (8va) T T T T

A.H. T T T T

0(12) 2(14) 3(15) 3(15)

sl. sl.



D Bb6

need no ride. No ex - pla - na - tion, just wast - in'

T T T H P P  
3  
P.M.

(3(15))  
3(15) 3(15) 2(14) 3 2 0

sl. sl.

Asus2 Dadd4/A Asus2 Dadd4/G

time, yeah, all my time. I been

P.M. P.M. sl. let ring- P.M. sl. let ring-

Pre-chorus C Dadd4 C D Fmaj9

tried and con-vic-ted. It's win-ner take all. I want a run for my mon-ey,

P.M. sl. P.M. sl. sl. let ring- let ring-

Gadd9 N.C. Chorus Asus2 Dadd4/A

that's all. And I don't wan-na. I do what I

(I don't wan-na hear a-bout it lat-er.

let ring- P.M. P.M. sl. let ring-

P.H. sl.



Asus2 Dadd4/G Asus2

want to. I don't wan - na, ba - by I don't wan - na. I ain't gon - na. I don't wan - na hear\_

A.H. (8va) A.H. (8va)

P.M.-----4 P.M. A.H. sl let ring-----4 A.H. P.M.-----4 P.M.-----4

A.H. pitch: D sl

Dadd4/A Asus2 Dadd4/G

— Do what I want to you. And you can try me at home\_

a - bout it lat - er. I don't wan - na ba - by I don't wan - na.)

sl. P.M.-----4 P.M.-----4 sl. let ring-----4

sl. sl.

Bridge C G/B Am

if it feels right. But I ain't home\_

Gtr. III sl. P sl. P sl. P.M.

sl. P sl. P

Gtr. II P.M.-----4 A.H. (8va) sl. 3 H H sl. P

P.M.-----4 H A.H. sl. P

HH sl



D5 Cadd9 D5

at night. — Wow! —

trem. pick sl. grad. bend Full pick slides (Gtr. III out)

P.M.-----4 P.M.-----4 pick slides pick slide H sl. pick scrape

Guitar solo N.C. (Bass and drums) 3 Gtr. IV A.H.----, (15ma) A.H.----, P.M. P sl. don't pick

A.H. (15ma) A.H. (15ma) Full T P H T P

P.M.-----4 rake P.M.-----4 sl. H H A.H. P.M. A.H. Full P.M.-----4 T P H T P

9 9 9 9 7 7 7 7 9 7 5 0 (5) 7 7 5 7 5 (5) 0 0 0 0 5

A.H. pitches: G# G# F#

T P P H T P T P P T P P H T P P H T Full 3 1/2 1/2

TP PH TP TP P T P P H T P PH TP P H T P PH T Full 3 1/2 1/2

14 10 7 10 14 10 14 10 7 19 (19) 15 12 15 10 15 12 15 20 15 12 16 10 (10) 15 12 15 17 (17) 15



First system of musical notation for guitar, featuring a treble and bass staff. The treble staff has a melodic line with various ornaments and slurs. The bass staff has a rhythmic line with fingerings. Annotations include 'P' (palm mute), '1/4', '1/2', 'sl' (slide), 'A.H. (15ma)' (artificial harmonics), and 'semi-harm-'. The key signature has one flat (Bb).

A.H. pitch: E

Second system of musical notation for guitar. It continues the melodic and rhythmic lines from the first system. Annotations include 'Full', 'sl', 'P', 'A.H. (15ma)', 'trem. bar', 'grad. bend', and 'H'. The key signature has one flat (Bb).

A.H. pitch: E

Third system of musical notation for guitar, starting with an 8va (octave up) marking. It features complex melodic lines with many slurs and ornaments. Annotations include 'TP' (tremolo), 'H' (harmonic), 'P', 'Full', 'sl', and '1/2'. The key signature has one flat (Bb).

\*Bend w/L.H.

Fourth system of musical notation for guitar, including a vocal line and guitar accompaniment. The vocal line has lyrics: "And you can try me at home if it feels right". The guitar part includes staves for Gtr. II, Gtr. III, and Gtr. IV. Annotations include "Bridge C", "G/B", "8va", "Full", "grad. bend", "sl", "P", "Gtr. IV out", "Gtr. III", "Gtr. II", "P.M." (pick mute), and "sl". The key signature has one flat (Bb).



Am D Cadd9 D

But I ain't home at night.

1/2 1/2 1/2 trem. bar 1/2 1/2 1/2 sl. trem. pick sl. sl. sl. grad. bend

5 (5) (5) 7 7 7 14 19 21 21

sl.

H H P P.M.-----4 let ring-----4

0 2 2 4 5 0 2 3 5 6 7 5 5 7 5 3 2 2 2 2 2 2 0 0 0 0 0 0 3 3 3 2 2 0 0

H H

w/Fill 1 N.C. Outro N.C.(A5)

Ah, I don't wan - na.

Full 2 1/2 Full Full Full sl. (Gtr. III out)

Full 2 1/2 Full Full Full sl.

21 21 21 21 21 21

(Gtr. II out) Gtr. V Full 1/2 1 grad. bend rake Full trem. bar 1/2 1

P.M.-----4

(3 2 0) 2 2 2 2 2 2 2 3 (2 3 0) 2 3 4 5 6 7 3

10 12

Fill 1 (Gtr. IV) 1 1/2 1 1/2 1 1/2 sl. (Gtr. IV out)

1 1/2 1 1/2 1 1/2 sl.

19 19 19 (19)



I'll \_\_\_\_\_ do what I please. I don't wan - na.

Annotations: *sl.*, *P*, *sl.*,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , 2, Full, 1, 1, 1, trem. bar, rake, Full, 1, 1, 1.

And ba - by don't look at me. Yeah, Don't look at me

Annotations: *sl.*, *sl.*, *sl. rake*,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , 1, trem. bar,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , 1, A.H. (15ma), 3, P.M.,  $\frac{1}{2}$ .

A.H. pitches: D# E D

ba - by. Yeah. Bet - ter take my chanc - es.

Annotations: Asus2, Dadd4/A, Asus2, 8va, Full, Full, Full, *loco*, *sl.*,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , P, trem. bar,  $\frac{1}{2}$ ,  $\frac{1}{2}$ ,  $\frac{1}{2}$ , P, Full, 20, 20, 20, *sl.*, *sl.*, P.M., *sl.*, 10, 10, 7, 7, 5, 5, 7, 5.

Gtr. II P.M. let ring P.M.

Annotations: Gtr. II, P.M., let ring, P.M., 2, 2, 4, 2, 0, 0, 5, 0, 5, 4, 0, 4, 0, 2, 2, 4, 2, 0, 0.

*sl.*



Dadd4/G Asus2 Dadd4/A Asus2

I've got my feel-in' 'bout to-mor-row. I don't I don't I don't...

*trem. bar*

*trem. bar*

P.M. - - 4 P.M. - - 4 P M. - - - 4 P.M. - - - 4

Dadd4/G

Asus2

Dadd4/A

wah

ow!

I don't wan-na hear a -

6

3

Full

1

1

Full

Full

sl.

rake

trem. bar

Full

1

1

Full

Full

sl.

\*Heavy mute w/L.H.

H sl. sl.

12

12

11

12

11

14

16

14

12

11

12

11

sl.

sl.

P.M.

P.M.---

P.M.---

P.M.



[illegible]



# SUNDAY AFTERNOON IN THE PARK

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Tune down 2 whole steps:

6 = C 3 = E $\flat$   
5 = F 2 = G  
4 = B $\flat$  1 = C

Slowly  $\text{♩} = 64$

N.C.

\*Synth. arr. for gtr.

\*w/effect (pitch-shifter or octave divider, for example) that doubles melody an octave lower.



\*Fade out as "One Foot  
Out the Door" fades in.

Sunday Afternoon in the Park - 2 - 2



# ONE FOOT OUT THE DOOR

Words and Music by  
EDWARD VAN HALEN, ALEX VAN HALEN,  
MICHAEL ANTHONY and DAVID LEE ROTH

Moderately fast ♩ = 196

N.C.

1.

\*Gtr. I (Synth. arr. for gtr.)

Rhy. Fig. 1

(end Rhy. Fig. 1)

*f* \*\*palm mute  
fade in

\*Tuning (low to high): C♯, F♯, B, E, G♯, C♯. Music sounds a half step lower than written.

\*\*Use heavy palm mute throughout, except for accented notes.

N.C.

I grab that tel - e - phone...

I thought we were a - lone...

Rhy. Fig. 2

Tell - in' me there's com - pa - ny. Your hus - band's com - in' home.



I been think - in' 'bout Sat - ur - day night with you, I been

think - in' 'bout it all week long. You know I'm gon - na lose it, 'cause that

son of a bitch got me sing - in' that same old

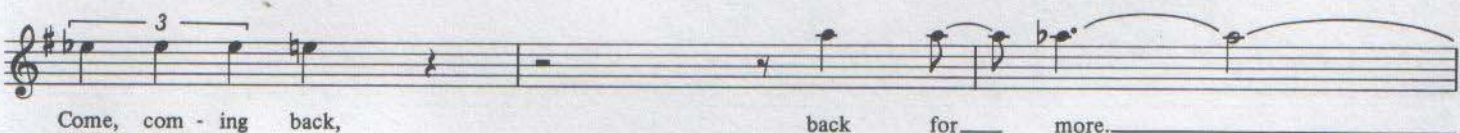
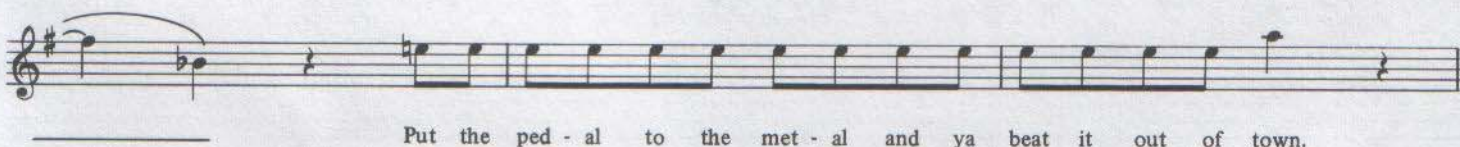
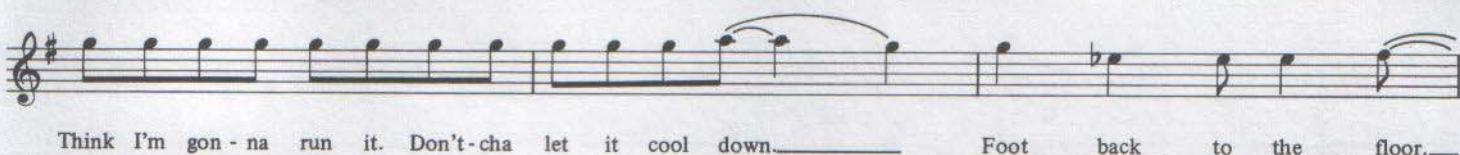
song. Got (end Rhy. Fig. 2)



w/Rhy. Fig. 1  
N.C.



w/Rhy. Fig. 2



⑥ pick slide



\*Gtr. II

*f* pick slide



\*Tuning (low to high): Eb, Ab, Db, Gb, Bb, Eb.  
Music sounds a half step lower than written.

Guitar solo  
w/Rhy. Fig. 1  
N.C.









[illegible]



Begin fade

Fade out



## TABLATURE EXPLANATION

**READING TABLATURE:** Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



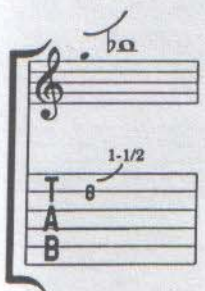
## BENDING NOTES



**HALF STEP:** Play the note and bend string one half step.\*



**WHOLE STEP:** Play the note and bend string one whole step.



**WHOLE STEP AND A HALF:** Play the note and bend string a whole step and a half.



**TWO STEPS:** Play the note and bend string two whole steps.



**SLIGHT BEND (Microtone):** Play the note and bend string slightly to the equivalent of half a fret.



**PREBEND (Ghost Bend):** Bend to the specified note, before the string is picked.



**PREBEND AND RELEASE:** Bend the string, play it, then release to the original note.



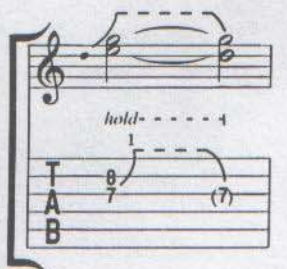
**REVERSE BEND:** Play the already-bent string, then immediately drop it down to the fretted note.



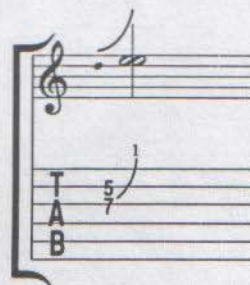
**BEND AND RELEASE:** Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.



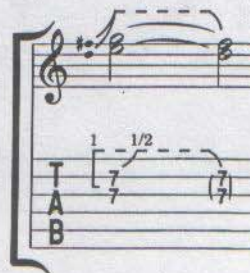
**BENDS INVOLVING MORE THAN ONE STRING:** Play the note and bend string while playing an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



**BENDS INVOLVING STATIONARY NOTES:** Play notes and bend lower pitch, then hold until release begins (indicated at the point where line becomes solid).



**UNISON BEND:** Play both notes and immediately bend the lower note to the same pitch as the higher note.



**DOUBLE NOTE BEND:** Play both notes and immediately bend both strings simultaneously.

\*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.

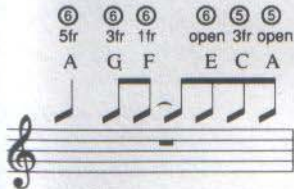


## RHYTHM SLASHES



**STRUM INDICATIONS:**  
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.



**INDICATING SINGLE NOTES USING RHYTHM SLASHES:**  
Very often

single notes are incorporated into a rhythm part. The note name is indicated above the rhythm slash with a fret number and a string indication.



**FRET-BOARD TAPPING:**  
"Tap" onto the note indicated by + with

a finger of the pick hand, then pull off to the following note held by the fret hand.



**TAP SLIDE:**  
Same as fretboard tapping, but the tapped note is slid randomly up the

fretboard, then pulled off to the following note.



**SHORT GLISSANDO:** Play note for its full value and slide in specified direction at

the last possible moment.



**PICK SLIDE:**  
Slide the edge of the pick in specified direction

across the length of the string(s).

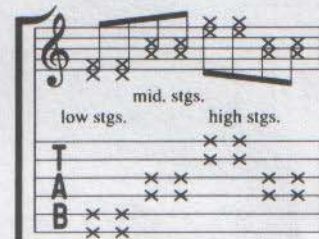
## ARTICULATIONS



**HAMMER ON:**  
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.



**BEND AND TAP TECHNIQUE:**  
Play note and bend to specified interval. While holding bend, tap onto note indicated.



**MUTED STRINGS:**  
A percussive sound is made by laying the fret hand

across all six strings while pick hand strikes specified area (low, mid, high strings).



**LEFT HAND HAMMER:**  
Hammer on the first note played on each string with the left hand.



**LEGATO SLIDE:**  
Play note and slide to the following note. (Only first note is attacked).



**PALM MUTE:**  
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.



**PULL OFF:**  
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.



**LONG GLISSANDO:** Play note and slide in specified direction for the full

value of the note.



**TREMOLO PICKING:** The note or notes are picked as fast as possible.





**TRILL:**  
Hammer on  
and pull off  
consecutively  
and as fast as  
possible  
between the  
original note

and the grace note.

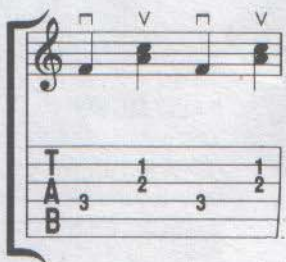


**ACCENT:**  
Notes or  
chords are  
to be played  
with added  
emphasis.



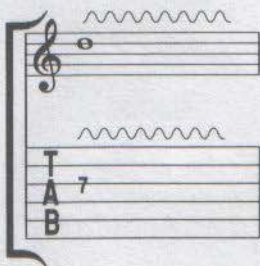
**STACCATO  
(Detached  
Notes):**  
Notes or  
chords are  
to be  
played  
roughly

half their actual value and with  
separation.



**DOWN  
STROKES  
AND  
UPSTROKES:**  
Notes or  
chords are to  
be played with  
either a  
downstroke

( v ) or upstroke ( ^ ) of the pick.



**VIBRATO:** The  
pitch of a note  
is varied by a  
rapid shaking  
of the fret hand  
finger, wrist,  
and forearm.

## HARMONICS



**NATURAL  
HARMONIC:**  
A finger of the fret  
hand lightly  
touches the note  
or notes indicated  
in the tab and is  
played by the pick  
hand.



**ARTIFICIAL  
HARMONIC:**  
The first tab  
number is fretted,  
then the pick  
hand produces  
the harmonic by  
using a finger to  
lightly touch the  
same string at the second tab  
number (in parenthesis) and is then  
picked by another finger.



**ARTIFICIAL  
"PINCH"  
HAR-  
MONIC:**  
A note is  
fretted as  
indicated by  
the tab, then  
the pick  
hand

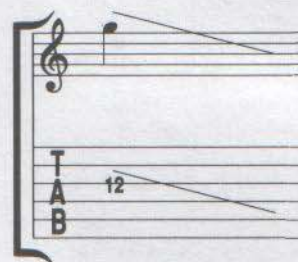
produces the harmonic by  
squeezing the pick firmly while using  
the tip of the index finger in the pick  
attack. If parenthesis are found  
around the fretted note, it does not  
sound. No parenthesis means both  
the fretted note and A.H. are heard  
simultaneously.

## TREMOLO BAR



**SPECIFIED  
INTERVAL:**  
The pitch of a  
note or chord  
is lowered to  
a specified  
interval and  
then may or  
may not

return to the original pitch. The  
activity of the tremolo bar is  
graphically represented by peaks  
and valleys.



**UN-  
SPECIFIED  
INTERVAL:**  
The pitch of a  
note or a  
chord is  
lowered to an  
unspecified  
interval.